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With the sanction of the Science and Art Department of the Committee of Council on Education.

FRENCH WOOD CARVINGS

FROM THE NATIONAL MUSEUMS

PRINTED IN COLLOTYPE FROM PHOTOGRAPHS SPECIALLY TAKEN FROM
THE CARVINGS DIRECT

EDITED BY

ELEANOR ROWE

AUTHOR OF 'HINTS ON WOOD CARVING'; 'HINTS ON CHIP CARVING'; 'STUDIES FROM THE MUSEUMS'; ETC.

MANAGER OF THE SCHOOL OF ART WOOD CARVING, SOUTH KENSINGTON

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SIXTEENTH CENTURY

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B. T. BATSFORD, 94 HIGH HOLBOURN, LONDON

1896

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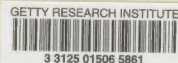
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FRENCH WOOD CARVINGS

BY J. H. COLEMAN

NEW YORK: THE METROPOLITAN MUSEUM OF ART, 1904



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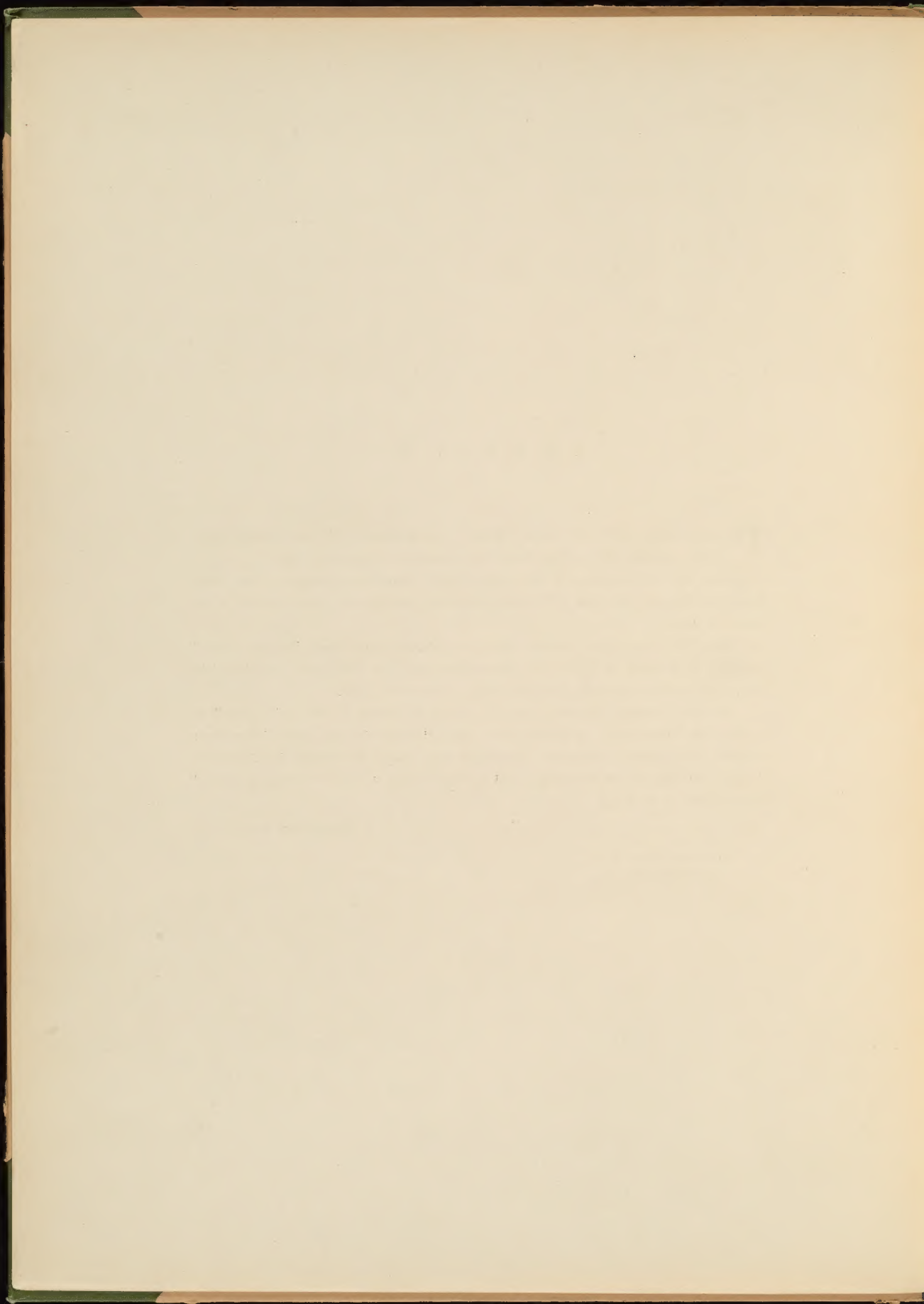
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ELEANOR ROWE.

46 PEMBROKE ROAD, W.
September 1896.



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ELIZABETH.

FRENCH WOOD CARVINGS

OF

THE SIXTEENTH CENTURY.

SELECTED FROM OUR NATIONAL MUSEUMS.

THE Art of a country is so bound up with and influenced by its history, that it will be well to consider what was the condition of France during the sixteenth century before examining these Plates in detail. The spirit of revolt was everywhere; in the arts, in literature, in philosophy and in religion.

Gothic art was being swept away by the Renaissance, which set up as its ideal the classic arts of Greece and Rome. The discovery of America and the West Indies by Columbus in 1492, and the opening out of the route to India by Vasco de Gama in 1498, gave great impetus to commerce. Large fortunes were made and were lavishly spent. The Medicis in Florence were the most important of these merchant princes. They loved pomp and show, and were generous patrons of the arts. Under Francis I. intercourse with Italy developed the luxurious court life in France, which had for so many centuries a powerful influence on manners, art and literature. The power of the king was absolute, but as luxury and self-gratification increased, it gradually passed into the hands of designing women, whose influence was most disastrous to the well-being of France. To keep up the royal state many beautiful castles were built by Francis I. and Henry II., the most celebrated being those of Chambord, Blois, Chenonceaux, Amboise and Anet, whilst the palaces of the Louvre and of Fontainebleau were considerably enlarged and enriched.

During the reign of Francis I. there was continual warfare with Italy about the supposed rights of the Emperor Charles V., surnamed the Great, to the kingdoms of Milan and Naples. Francis I. did not extend his kingdom, but he solidified the empire, and protected it successfully against the encroachments of Charles V., and so did Henry II. It was during the reign of Francis I. that the Reformation, led by Luther in Germany, Calvin in France, and later, by John Knox in Scotland, spread so rapidly, causing the endless religious persecutions that followed.

Francis I. was a very remarkable man, and it is from his reign that modern civilisation may be dated. He was a liberal patron of the arts, and tradition says that Leonardo da Vinci died in his arms; in any case it is believed that Da Vinci died at Clux, near Amboise, in 1519. It is to Francis I. that the Louvre is indebted for nearly all the Da Vinci pictures.

Francis was extravagant to excess (as witness the "Field of the Cloth of Gold"); brave almost to foolhardiness, violent, capricious, unjust and despotic; yet, with all his faults, his

reign was, for art, the golden age of France, and one not likely to be surpassed. Henry II., his son, married Catherine de Medicis, daughter of Lorenzo de Medicis, Duke of Urbino, and niece of Pope Leo X. During their reign the arts still flourished, though France was occupied with perpetual wars abroad and with religious persecutions at home.

At Henry's death in 1559, his three sons being minors, the power fell into the hands of the queen-mother, Catherine de Medicis, a cruel and unscrupulous woman, under whose evil influence France suffered for so many years.

Francis II., who married Mary Queen of Scots, survived his father but one year, and was succeeded by his brother, Charles IX., in whose reign the religious persecutions developed into civil war, François, Duke of Guise, being at the head of the Catholics, and Antoine de Bourbon and his brother, Louis de Condé, at the head of the Huguenots. The terrible massacre of St. Bartholomew took place in 1572. On the death of Charles IX. in 1574, there came to the throne Henry III., a prince whose one absorbing thought was how he could amuse and indulge himself, completely vitiating by his excesses the natural brilliancy of his intellect. The civil war still continued, and Henry, afraid of the power that the Duke of Guise was obtaining over the Catholics, had him basely assassinated in 1588. The following year Henry shared the same fate, and was stabbed by a young monk, Jacques Clement. Catherine de Medicis died six months before her last son, leaving behind her the crown disgraced, the kingdom rent in twain by two strong factions, and the Huguenot party, against which she had so long struggled, about to triumph.

Henry III., leaving no heir, was succeeded by his cousin, Henry of Navarre, under the title of Henry IV. He exterminated all foreign invaders, healed up the breach between the Catholics and Huguenots, and made great financial reforms, which were much needed after the excesses of the former kings. He gave a fresh impetus to commerce, started many home industries, and restored peace to France. This did not free him from his enemies, and he was stabbed in his carriage by François Ravaillac in 1589.

Having briefly glanced over the history, we will now consider who were the men whose influence may be traced in the woodwork and carving of the century, and we find that the most celebrated sculptors were Jean Goujon, Germain Pilon, and Nicolas Bachelier de Toulouse.

Jean Goujon was born about 1510. The first recorded notice of his work appears at Rouen in 1540, when he was working at St. Maclou, though probably he was employed a little earlier at the Château de Gaillon by the second Cardinal d'Amboise. From 1548 to 1562 he was working with Pierre Lescot at the Louvre; in 1550 with Philibert de l'Orme at the Château d'Anet, built by Henry II. for Diane de Poitiers; in 1557 with Primaticcio at the Hôtel de Guise, afterwards the Hôtel Soubise, and now the "Archives Nationales." His long association with Paris had a very marked influence on the École de l'Ile-de-France. This School includes a good deal more than is geographically known as "Ile de France." It began at Amboise, spread to Tours, Blois, Orleans, Anjou, Maine, Touraine. It transforms itself at Fontainebleau and finishes in Paris. It was patronised by the sovereign and directed by the leading artists of the day, Michel Colomb, Jean Perreal, Rosso, Primaticcio, Philibert de l'Orme, Pierre Lescot, Jean Goujon, Germain Pilon, Androuet du Cerceau, &c. It was at the head of all the provincial schools, and was always pushing on to something new. Jean Goujon completely overthrew the old traditions by introducing mythological subjects, modelling the figures in

such delicate yet such subtle relief that it is not surprising he found many imitators amongst the furniture makers of his day. The influence of Primaticcio for pronounced relief was quite in another direction, and much to be regretted when adopted by the wood carver. Popular tradition says that Jean Goujon perished in 1572, in the massacre of St. Bartholomew, whilst putting some finishing touches to his sculptures in the Louvre, and he is also said to have suffered death as a Huguenot; certain it is that from 1562 no further records of his work are to be found in Paris. Later authorities say he left Paris in 1562, and settled at Bologna, where he probably died a few years after.

Germain Pilon was born about 1528, and died in 1590, just after the accession of Henry IV. to the throne. He worked in wood as well as in stone, and had a great reputation for his figures. Several of his minor works are in the Louvre, and the Church of St. Denis has a rich collection of his figure sculptures.

Like Jean Goujon, he strongly influenced the *École de l'Ile-de-France*, which towards the middle of the century may sometimes be confused with the "*École de Normandie*," where Goujon was working in 1540.

Nicolas Bachelier de Toulouse, architect and sculptor, was, according to Mons. Ch. Bauchal, born in 1485, and died in 1572. He worked entirely in the south of France, principally in Languedoc. He is said to have studied under Michel Angelo (b. 1475; d. 1564), but no very authentic records are to hand as to his early life, &c.

Mons. de Champeaux says: "The character of his works is French in their general disposition and the figures which decorate them, but submitted to the Italian influence with regard to the arabesques and the light flowering branches surrounding the busts of children, which one finds in the sculptures in stone executed by the master." He excelled in the figure, but added to it a quaint and grotesque treatment peculiarly his own.

Four examples forming part of the Soulages Collection in the South Kensington Museum are attributed to him by Mons. de Champeaux. A table, No. 7221-60, of which he says: "... "by its simple style and harmonious proportions seems to approach one of the best compositions of Bachelier." Mr. Pollen says of it: "The general design reminds us of the work of Bachelier, Ducerceau and others who made the Italian designs that were so well known and so boldly executed in France." A chair, No. 7211-60, which is well proportioned but without much carving, and two cabinets, Nos. 772-65 and 8453-63; in the latter, although there is a good deal of spirit in the carving, there is too much overloading of the surface, which is detrimental to the harmony of the whole. Mons. de Champeaux says the most authentic piece of Bachelier's wood carving is the door of the sacristy in the Cathedral of Rodez, but Mons. Bion de Marlavargne does not mention Bachelier's name in his work on Rodez Cathedral, although he comments on the beauty of the door, which is dated 1531.

Another artist of the *École de l'Ile-de-France* was Jacques Androuet du Cerceau, architect and engraver, born in Paris about 1515, and died in 1585. His illustrations are full of quaint humour and originality, but when these came to be adapted to wood carving and furniture the result was most disastrous. He published designs for furniture and chimney-pieces which it is to be hoped were never executed, although their influence unfortunately spread rapidly throughout the country. Under the title of "*Meubles*" and "*Cheminées*" they can be seen in the South Kensington Museum Art Library, and if only studied with a view to know what to avoid, may be of some benefit to the student. Androuet du Cerceau left three sons, two of

whom, Jean Baptiste and Jacques II., were architects under Henry II. They had numerous children who kept up the family traditions.

In a brief summary like the present it is impossible to compare the merits or characteristics of the different schools of furniture and carving scattered throughout France during the sixteenth century, but to those of my readers who would pursue the subject further, I would recommend Mons. E. Bonnaffé's and Mons. de Champeaux's excellent works, in which may also be found the names of many of the wood workers of the different schools, and which are far too many to enumerate here. The close proximity of the Low Countries to Picardy, Champagne and Burgundy; of Italy to Lyons, Dauphiny and Provence; of Spain to Languedoc and Gascony, and the perpetual intercourse with Germany, are quite sufficient to account for the variety of characteristics to be found in French carving. A number of Italian artists were also employed at Fontainebleau by Francis I., the most important being François Seibecq, called de Carpy, who executed the wood carvings in "La grande Galerie de François I.," Rosso, Primaticcio, Benvenuto Cellini, and the architect Vignola, whilst the architect Serlio was associated with Philibert de l'Orme at the Louvre. With the exception of Seibecq, who certainly has not an Italian name, Francis I. employed no foreign furniture makers, which is not surprising, as France at that time was celebrated for its carvers and cabinet makers. The French furniture and wood carving schools maintained their originality until the middle of the sixteenth century, when the colony at Fontainebleau imposed the style of Michel Angelo, a style completely foreign to the French spirit, which up till then had been pre-eminent for grace and simplicity. It is in the woodwork of the early and middle part of the century that we must seek the best French work, for by degrees the workmen travelled from one province to another, sometimes retaining their old traditions, sometimes casting them off to adopt something new; but towards the end of the century they began to repeat themselves, or copy their masters, and a heavy and uniform style was the result. The wood carving of the sixteenth century may be divided into three periods:—

First, the period of Francis I. The characteristics of the style are the introduction of pilasters ornamented with arabesques and carved capitals. A certain square blocking out of the leaves which is a remnant of the Gothic, and a "bossiness" in the carving, accompanied by sharp and decided cuts, whilst the leaves have no veins or other lines than the central stem. The use of cartouches and trophies. Mouldings simple, and usually not carved. [For Examples, see Plates XVI., XVII., XVIII. (First Series); Plates XIX. to XXIV.]

Second, the period of Henry II. The characteristics are the introduction of Corinthian columns with carved capitals, of strapwork patterns in very low relief, and a method of treating a slightly undulating surface by gouge cuts, which is only suitable to wood. See the pattern above flutes on the column on Plate XX., the bosses in small centre panel of Plate XXI., and the stiles and centre boss on Plate XXX. Mouldings are delicate and beautifully proportioned, and when carved, only with a few gouge cuts or else in very low relief. [For Examples, see Plates XXVI. to XXXVI.]

Third, the period embracing the reigns of Charles IX., Henry III. and Henry IV. Here simplicity and grace give way to excess of ornament, the beginning of which may be seen on the right panel, Plate XXXIV. Pediments are used until the original structural purpose is entirely lost sight of by the pediment being divided and reversed, or placed anywhere to fill a space or break an outline. Terminal figures now become more florid and more

exaggerated, they lose all sense of quaintness, and are used in the place of columns. Mouldings are heavy and too much ornamented, and as the century draws to a close, a gradual decadence may be observed. None of the Plates illustrate this period, which the student should avoid. Examples may be seen in the South Kensington Museum; Cabinets Nos. 2787-56 and 8453-63, Table 7215-60.

It must, however, be borne in mind that although some of the characteristics of the three periods have been enumerated, the Francis I. style ran on through Henry II., as did that of the latter into the succeeding reigns, and so forth. It is only certain innovations, which become noticeable in each period, that enables one to make any distinction. This is only natural when we consider that an artist like Bachelier of Toulouse was born in the reign of Louis XII., and died only two years before the accession of Henry III., his life covering a period of eighty-seven years.

We will now begin to consider the Plates in detail.

PLATE XIX. consists of two fragments carved in walnut-wood. The top panel is the front of a box or drawer. The carving is a quarter of an inch in relief. The modelling is crude, but the simplicity of the treatment is excellent. This style of carving is very noticeable in the early part of the sixteenth century, when the cuts of the tool were simple, and no over-elaboration of the surface either by serrations or ribs was attempted. Compare this and Plates XVII. to XX. with Plate XXXVII. (Third Series). The lower panel on Plate XIX. is probably the front of a small chest. It is carved all over with very delicate floral scroll-work about one-eighth of an inch in relief. Notice, again, the simplicity of the foliage, which, however, is modelled with more feeling than in the other example. The spiral lines are also admirably treated, the middle of the spiral being flat, with a delicate groove on either side.

The student of wood carving should make a special study of the treatment of spiral lines, which in the hands of the unskilled are apt to look hard and stringy, instead of being graceful lines giving strength and continuity to the design. The most satisfactory treatment is to outline the spiral with a fluter or veiner, using the sides of the tool to cant the edges. The spiral then seems to blend with the background, and has not that detached look which is so often noticeable when the edges are cut down vertically.

PLATE XX. The panel at the top is carved in walnut-wood, and is seven-sixteenths of an inch in relief. It is another good example of the simple sharp cutting of the work of the early part of the sixteenth century. The long iron hinge bands are pierced with Gothic foliage.

The panel at the bottom is from a niche composed of four fluted columns with composite capitals. The carving of the panel is from a quarter to one-sixteenth of an inch in relief.

The little column on the left is very typical of the style of carving introduced during the reign of Henry II. The shell-like ornament above the flutes is produced by gouge cuts, as are the leaves under the volutes.

PLATE XXI. contains four panels. The example at the top is part of a Frieze carved in oak, and is typical of the carving of the time of Francis I. Compare it with Plate XVIII. The relief of the carving is about half an inch. The two lower panels, with shields, are carved in oak, and are good examples of the mouldings and cartouche work of the same period. The relief of the carving is about one inch and one-eighth, and the outer moulding projects about an eighth of an inch beyond this. Traces of colour are to be seen on the shield. The small centre panel is somewhat later, and belongs to the style of work largely associated with

the name of Henry II. and the École de Lyons. The relief is a full sixteenth of an inch; there is no modelling of the surface except in the central bosses, the surface of these being very slightly undulated and the divisions marked with gouge cuts. The way in which the pattern and the margin are united, and the simple and delicate mouldings, should be specially noticed. This example should be grouped with Plates XXV. to XXXI. Very beautiful furniture was produced at Lyons, in which simplicity and grace are admirably combined. The carving is of strapwork, sometimes terminating in foliage (see Plate XXVIII.) in very low relief. The mouldings are beautifully proportioned and very slightly carved. Unfortunately there are no specimens of these cabinets in the South Kensington Museum, the French (Lyons) Cabinet No. 741, 1895, carved with scroll ornament, frets and masks, being in quite a different style and rather later in date.

It would be interesting for the student to compare the strapwork of the Henry II. period in France with that known in England as Elizabethan and Jacobean. The comparison is greatly in favour of the French, and where good examples are found in England they are probably due to the influence of foreign workmen. Jacques Lefèvre, a clever cabinet maker and carver, was summoned from Normandy to England by Elizabeth, and numerous Huguenot refugees sought safety here during the persecutions.

At no period in France were the mouldings of the cabinet maker more refined or better suited to their purpose than during the middle of the sixteenth century, and the strapwork patterns are then also at their best. In this simple style of carving the charm of the old over the modern work is, first, that the pattern is in very low relief, generally being under one-eighth of an inch, and from this it may be assumed that the greater the relief the greater the amount of modelling required; second, that where the pattern is not modelled, or only very slightly, the ground spaces are small and the pattern and the margin are generally united. In England these points were not always observed, and consequently the work is often very crude. During the time of Elizabeth the cabinets and chests were sometimes ornamented with a kind of strapwork formed by a sort of reversed Z-shape pattern, but it was always left flat and not modelled. A spinet, marked "Elizabethan," exhibited in the recent exhibition of English furniture at Bethnal Green, showed a strong French influence.

In the South Kensington Museum the house of Sir Paul Pindar, who was ambassador at Constantinople during the reign of James I., is a very good example of Jacobean strapwork, but if the details are compared with the little panel on this plate, many points of resemblance will be noticed.

PLATES XXV. to XXXI. should be useful to the class-holders of the many amateur and recreative classes throughout the country, where the limited time at the pupil's disposal prevents much knowledge of modelling being acquired or technical skill attained.

PLATE XXII., a balustrade or door carved in walnut-wood, is a fine example of wood carving towards the end of Francis I.'s reign. It is said to have belonged either to the Château d'Assier, begun in 1534, or the Chapelle d'Assier, begun in 1545, from plans prepared by Bachelier of Toulouse for Galiot de Genouilhac, Governor of Languedoc under Francis I. Whether the design or the carving may be attributed to Bachelier is at present a mere speculation, but the beauty of the work cannot be denied, and is far finer than any of the other specimens attributed to him in the South Kensington Museum. The château is

completely in ruins, only part of the outer walls still standing. The chapel is intact, and therefore it is most probable that the balustrade came from the former. It is said to bear a strong resemblance to the "grille" in the small chapel, in which is placed the tomb of Genouilhac, for which Bachelier received the commission in 1555.

The arches at the top are recessed about an inch and a half; the acanthus leaves on the balusters, the ribbons and small festoons have a relief of a quarter of an inch, rising to three-eighths of an inch on the centre column. (The Plate gives only half of the original.) The base of the small columns is three and three-quarters of an inch square, whilst the base of the central column projects three and five-eighths of an inch beyond. The light band in the left-hand corner is a one-foot rule, the inches of which may be distinguished with a magnifying glass, and it would be advisable for the student to mark them in.

PLATES XXIII. and XXIV. give the front and end of a carved oak chest of the period of Francis I. Compare the details of the carving with Plates XVII. to XXI. The execution is by no means equal to that in Plate XVII., but the style of carving is the same. The lion's head is ugly, and it would appear as if some animals' heads had terminated the upper scrolls, but are now broken off. The system of planting on extra wood in such places where fuller relief is required is said to have been introduced into France by Du Hanon, who executed for Louis XII. the celebrated wooden ceiling for the "Grande Chambre du Parlement." Du Hanon, an excellent cabinet maker, is said to have studied in Italy, and to have there learned the system of building up his material. For a roof, where the carving is not subjected to friction, this is a perfectly legitimate thing to do, but for furniture, or anything else that has to stand the wear and tear of daily use, it is a very great mistake. The carving is about half an inch in relief, and the lion's head, which is stuck on, about two inches in relief. Note that the background is sloped from the margin. The carving on the stiles is about a quarter of an inch in relief, and is quite out of scale with the rest of the work. In Plate XXIV. the section gives the mouldings that lead up to the panel, the inner moulding at the top being worked out of the panel.

PLATE XXV. Two strapwork panels somewhat bolder in treatment than the other examples, and not set off with any mouldings. Admirably suited to the panels of a chest.

PLATES XXVI. to XXXI. are all strapwork patterns. It should be noted how rich and effective is the carved treatment of the stiles in the door, Plate XXVI., the guilloche being carved closely together without ground spaces, and the semicircular ending of the guilloche at one end being very pleasing. It seems as if the door had been photographed upside-down, as, if reversed the semicircular ending to the guilloche would look better, and it is also more likely that the plainer of the square bosses in the rail would be at the bottom.

The frieze of the door given on Plate XXVII. is modern, and quite out of harmony with the rest of the design.

The border on the chair, Plate XXIX. is a simple and effective pattern, and the back of the chair given on Plate XXX. lends itself to reproduction as the front of a corner cupboard, for the construction of which the section of the mouldings would be useful.

PLATE XXXI., with the mouldings greatly modified, would make a good blotter, but unless the panel is properly framed, which is expensive, a wooden book-cover is liable to twist and is therefore unsatisfactory.

PLATE XXXII. Two oak panels, said to belong to the "École d'Auvergne," which

had a great reputation for its heads on medallions, shields, &c. The fanciful costumes of the figures in the medallions, and the little nude figures filling the spandrils, are suggestive of the style of Jean Goujon. Jacques d'Amboise, brother of the Cardinal d'Amboise at Gaillon, was a great patron of the arts in Auvergne. The school was very vigorous during the reign of Francis I., but under Henry II. it came under the influence of the school of Lyons, copying its types without adding anything new.

The mouldings of the panels are very irregular, and appear to have been worked by hand. The relief of the carving is seven-eighths of an inch, the same projection as the outer fillet of the ogee moulding. The width of the stiles is two and a quarter inches, and the rails one and three-quarter inches.

PLATE XXXIII. shows a pleasing treatment of a door. It is in oak, and the carving of the panels is a quarter of an inch in relief. The stiles and rails are very effective, though the treatment is not altogether judicious, as the little oblong panels connecting the guilloche are slightly grounded out, and where these cross the joints the construction suffers.

PLATE XXXIV. consists of two panels, one on the left carved with strapwork, which is possibly earlier than any of the examples that have gone before; yet charming as it is, it is not so refined nor are the mouldings so dainty as in some of the other examples. The panel on the right is considerably later, probably the end of the reign of Henry II. Although remarkably well cut, the design of the panel is uninteresting and the mouldings are overdone with carving. The fret, which becomes a very common feature about 1560, is a bare eighth of an inch in relief. The ground of the panel is rough and uneven, and the carving is from five-eighths to one-eighth of an inch in relief.

PLATE XXXV. Two oak corbels, supposed to have supported the beams of a ceiling. The carving was painted and gilded, and the paint and preparations for the gilding may still be seen on the wood. Though rough the execution is very spirited and vigorous. The ground of the carving, which is about half an inch in relief, gradually slopes from the margin.

PLATE XXXVI. gives two carved panels and a strapwork cartouche. The top panel on the left is composed of strapwork very gracefully intertwined, which is about three-eighths of an inch in relief. The lower panel is also an excellent specimen of this kind of strapwork, and has admirable carving of a mask, scales and floral decoration. The cartouche above it is also ornamented with strapwork, and the mask is well carved. The strapwork bands of these cartouches were often picked out with gilding.

In conclusion, I would recommend to the student frequent visits to our own National Museums. In the Architectural Court of the South Kensington Museum are casts of some of the works of Jean Goujon and Germain Pilon; also casts from the stalls of St. Denis, and the carved wood doors of St. Evreux Cathedral and of St. Sauveur, at Aix in Provence, in which Gothic construction is blended with Renaissance details. These latter mark the transition from Gothic to Renaissance, a link not to be found in the carved woodwork of the Museum.

French. Early 16th Century.



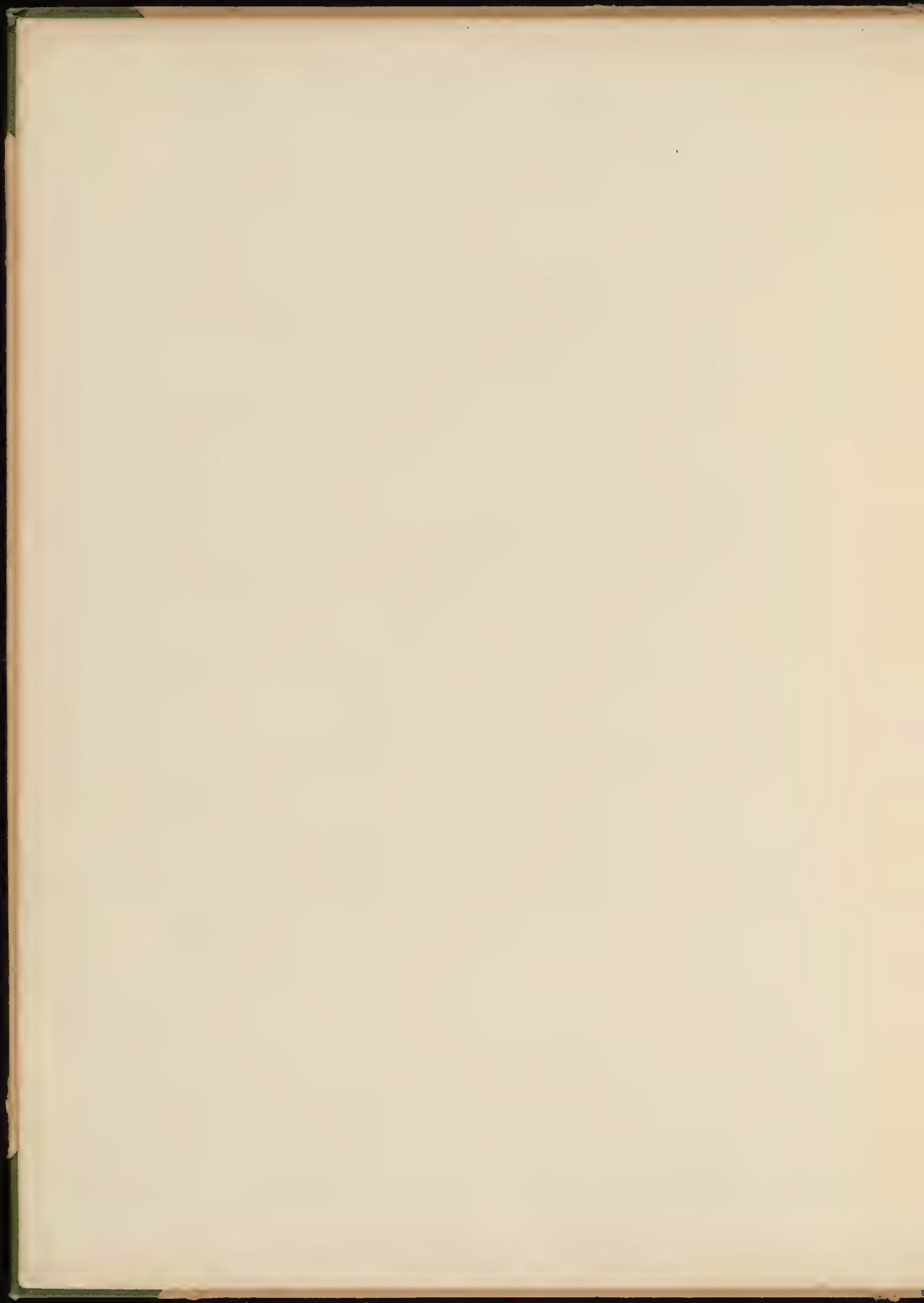
Front of a Box or Drawer. Walnut Wood. Carved with a cherub's head and floral scrolls. L. 23 $\frac{1}{2}$ in. W. 6 $\frac{1}{8}$ in.



Portion of a Panel. Walnut Wood. Carved all over with floral scrolls. L. 4 ft. 1 in. W. 10 $\frac{1}{2}$ in.

South Kensington Museum. Reg. No. 677 1-95.

South Kensington Museum. Reg. No. 884-1895.



French. 16th Century.



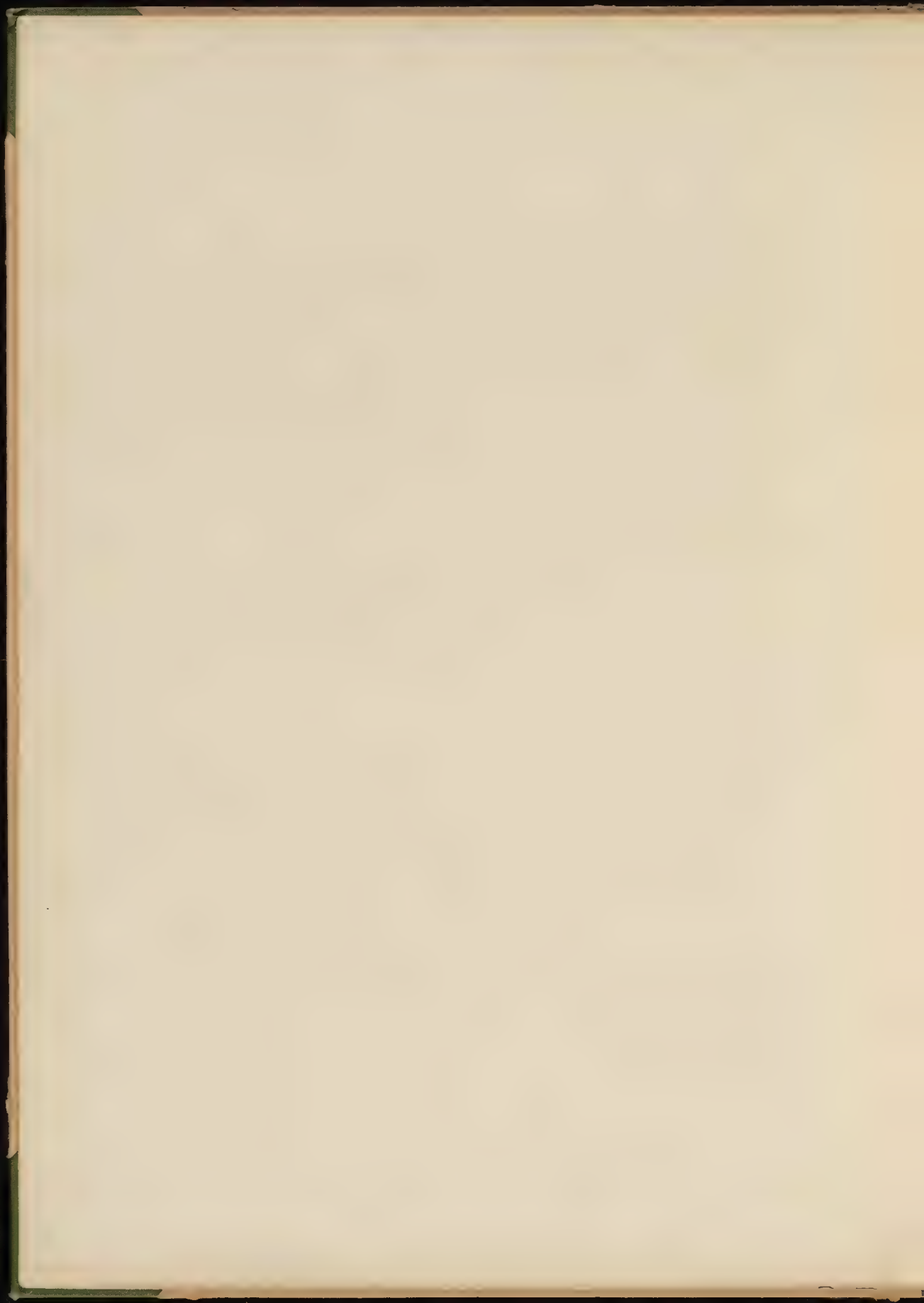
Door from a Cabinet. Walnut Wood. Auvergne. Early part of 16th Century.
H. 14½ in. W. 13¾ in. South Kensington Museum. Reg. No. 829—1895.



Column from a Cabinet. Walnut Wood. Lyons. Middle of 16th Century.
H. 26½ in. Diameter across flutes 8¼ in.
South Kensington Museum Reg. No. 749 1895.



Panel from a Niche. Walnut Wood. Auvergne. Middle of 16th Century. H. 9½ in. W. 13½ in.
Museum of Science and Art, Edinburgh.

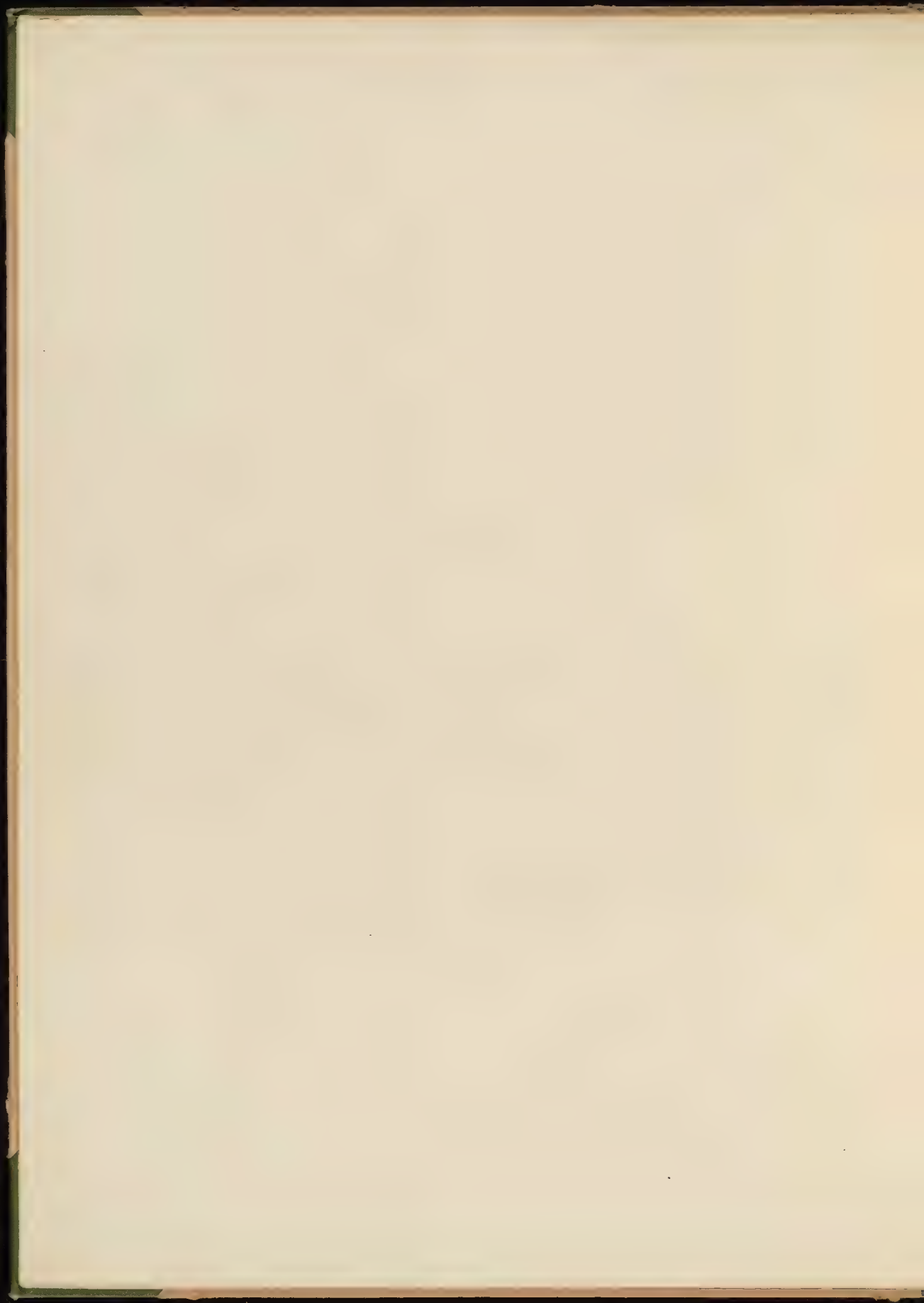


French, 16th Century.

Frieze of a Chimney piece. Oak. (The Mouldings are modern.) Early 15th Century. L. as shewn in colotype 5 ft. 4 $\frac{1}{2}$ in. W. 11 in. South Kensington Museum Reg. No. 818 1885

Two Oak Panels. Carved with a shield of arms surmounted by a demi figure of a woman holding a child. Middle 16th Century. H. 2 ft. 7 in. W. 17 $\frac{1}{4}$ in. South Kensington Museum Reg. No. 856 1885

Panel. Oak. Carved with strapwork and floral ornament. Lyons. Middle of 16th Century. H. 2 ft. 7 in. W. 27 $\frac{1}{4}$ in. Museum of Science and Art, Edinburgh.

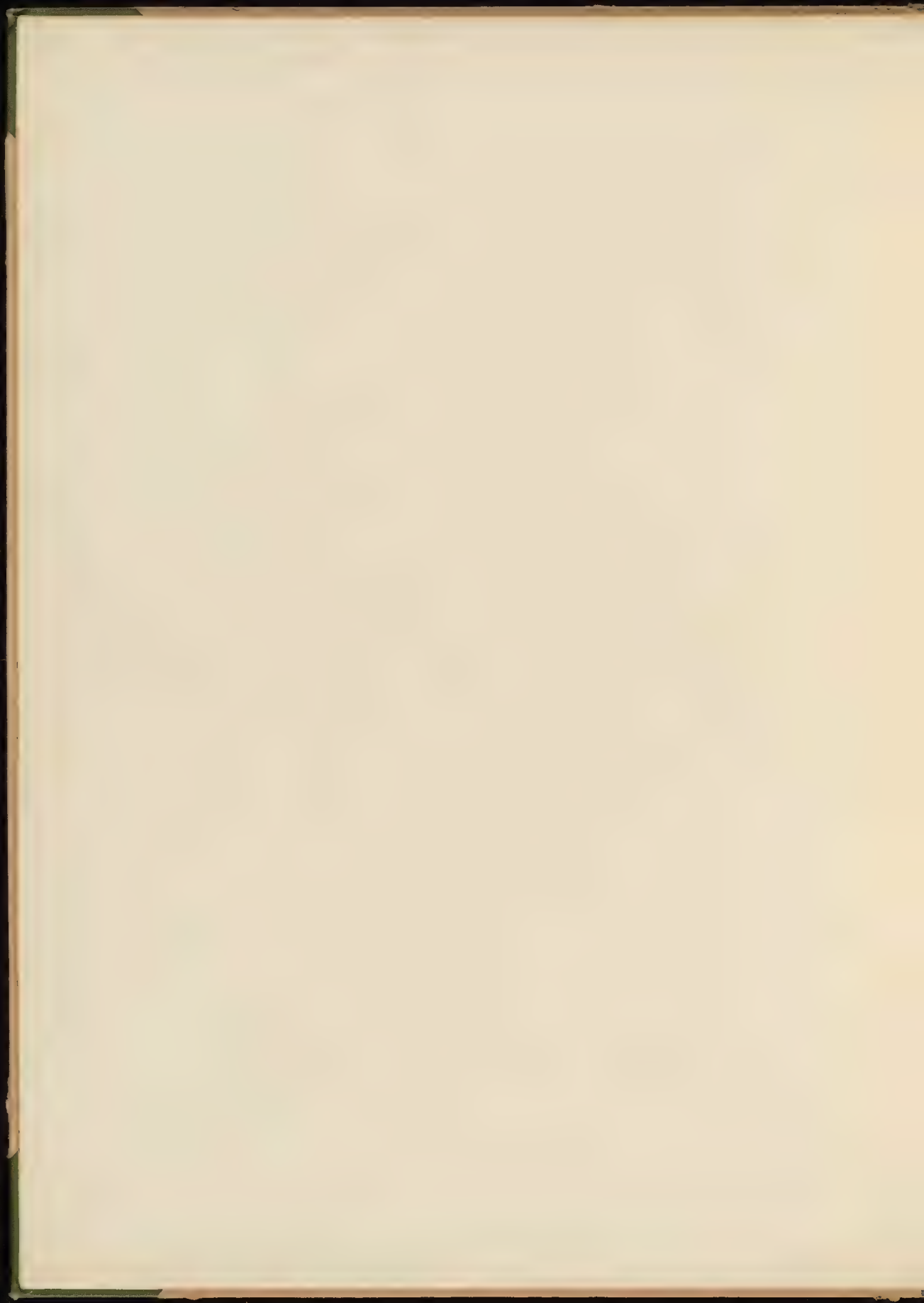


French. Middle of 16th Century.



Balustrade. Walnut Wood. The Baluster shaped columns are carved with Masks and Floral ornament.
H. 6 ft. 2 in. W. 3 ft. 6 in (as shewn in collotype).

South Kensington Museum. Reg. No. 483—1895.



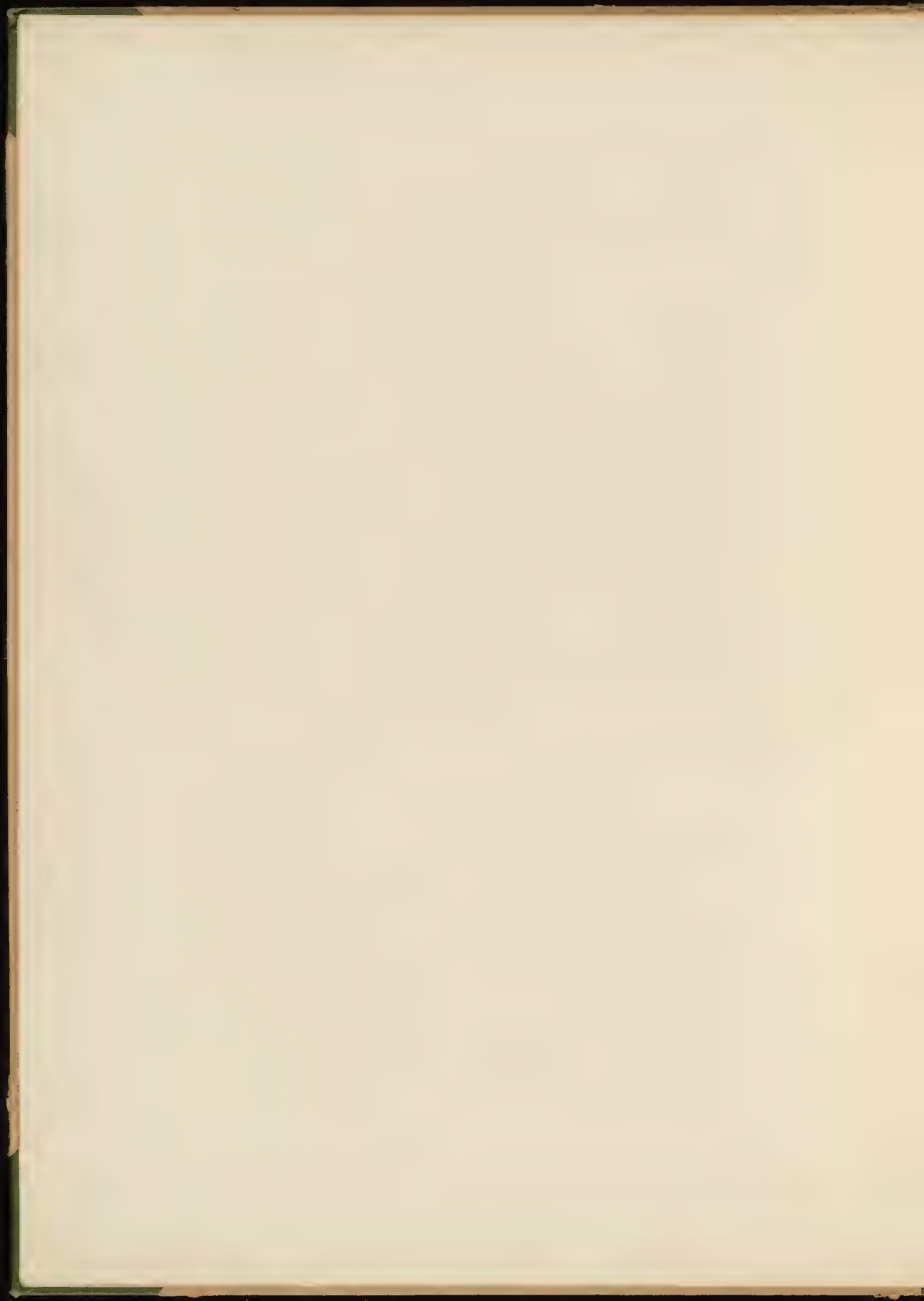
French. Middle of 16th Century.



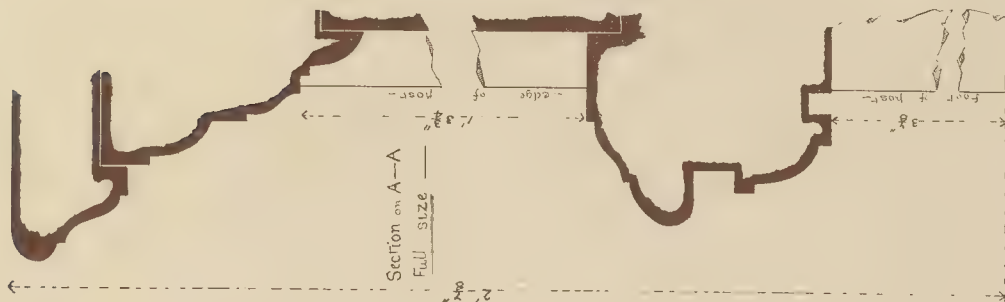
Oak Coffin. Carved with a Lion's Mask, Cartouche and Floral ornament. For Sections etc. See Plate XXIV.

H 2 ft. 1 in. W. 1 ft. 3¹/₂ in.

South Kensington Museum. Reg. No. 679—1895.



French. Middle of 16th Century.



End of an Oak Coffin. See Plate XXIII. H. 2 ft. 1 in. W. 1 ft. 3 1/4 in.

South Kensington Museum. Reg. No. 679—1893.

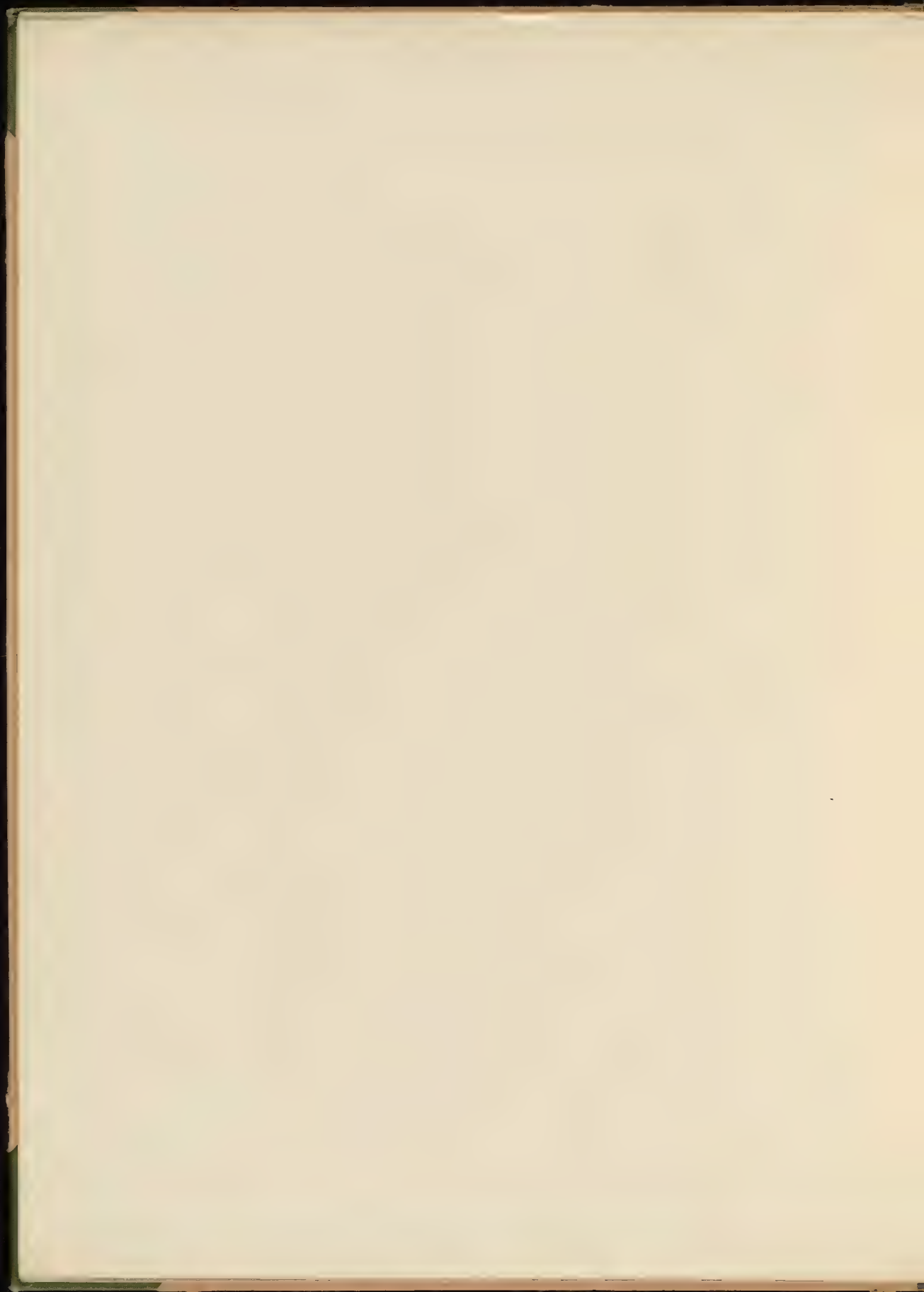


French, Middle of 16th Century.

Plate XXV.



Two Strapwork Panels. H 1 ft. 5 $\frac{3}{4}$ in. W 1 ft. 6 in.
The Corporation Art Galleries, Glasgow.



French (Lyons). Middle of 16th Century.

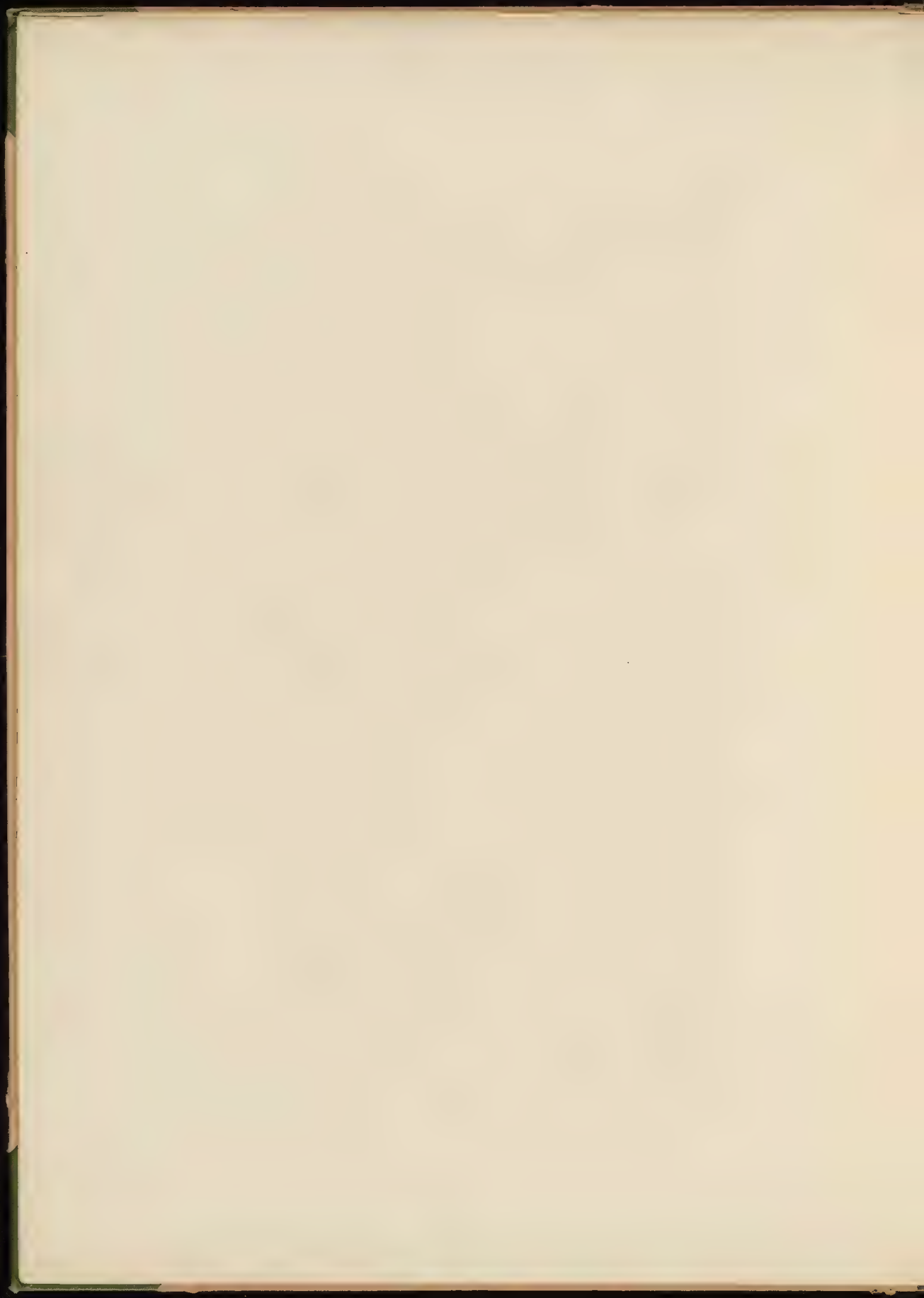


Horizontal section through middle part of framing full size



Walnut Wood Door. The panels carved with scrollwork in very low relief and modelled. Horizontal Section through the Muntin and the Mouldings that lead up to carved panel. H. 5 ft. 7 in. W. 2 ft. 8³/₄ in.

South Kensington Museum. Reg. No. 747—1895.





Oak Door and Architrave. The panels carved with strapwork in very low relief. The Frieze is modern and not in character with the rest of the work. Horizontal Section through the Architrave, Stile, and Mouldings that lead up to panel. H. 7 ft. $\frac{3}{4}$ in. W. 3 ft. $4\frac{1}{2}$ in.



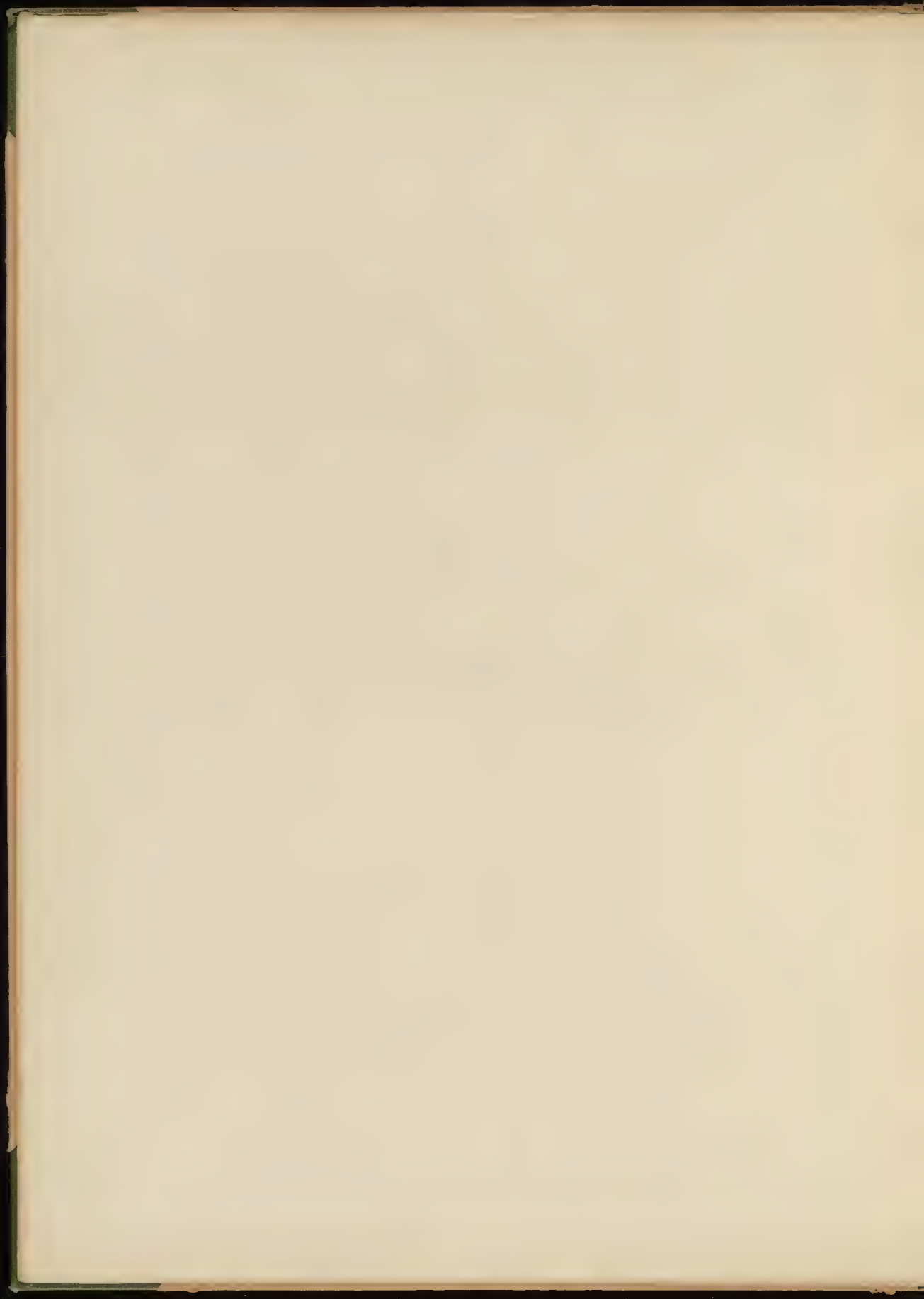
Fig. 2. - 1. CANAL

Horizontal section through middle part of framing —

— Scale full size —



Door. From a Plaster Cast of a Walnut Door in the Collection of Monsieur Duseigneur, Paris. The panels are carved with strapwork in very low relief and delicately modelled. Horizontal Section through the Muntin and Mouldings that lead up to carved panel. H. 6 ft. 5 $\frac{1}{4}$ in. W. 2 ft. 6 in.



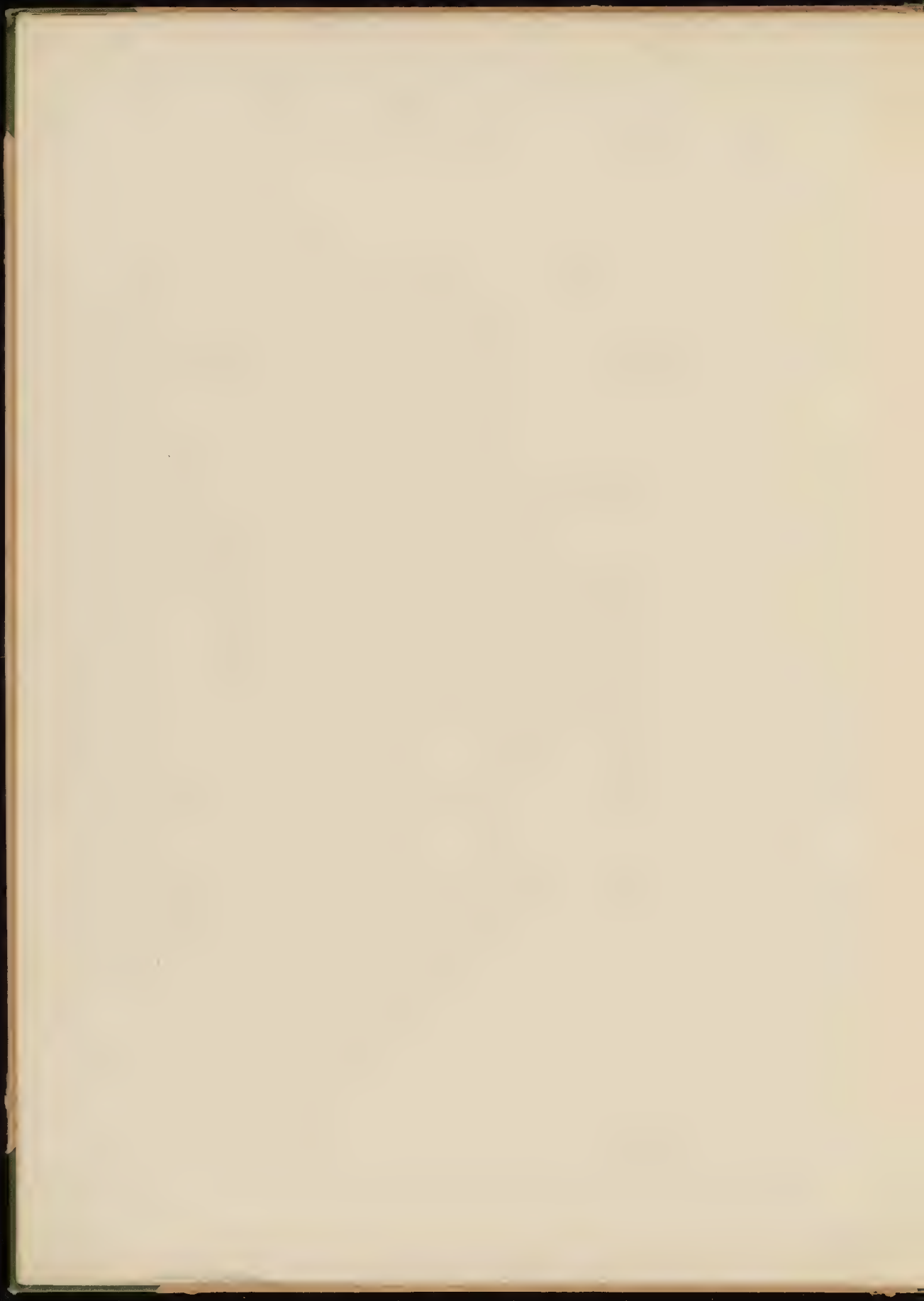
French (Lyons). Middle of 16th Century.



Chair. Walnut Wood. The panel at the back is carved with strapwork and the bands interlaced.

See Plate XXX. H. 3 ft. 4 in. W. 18 $\frac{1}{2}$ in.

South Kensington Museum. Reg. No. 720—1895.

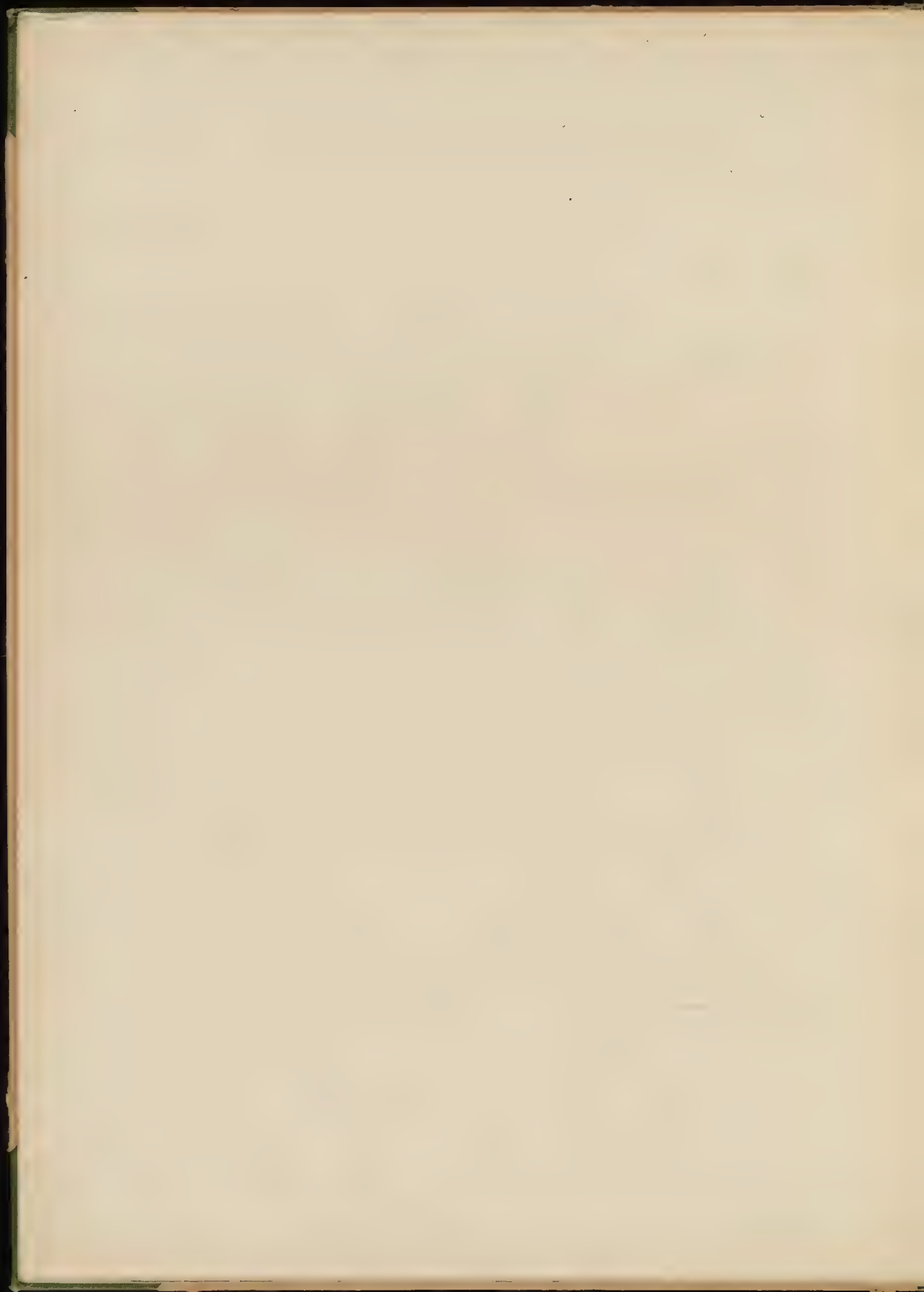


French (Lyons). Middle of 16th Century.



Back of Chair given on Plate XXIX. Section giving Mouldings and relief of carving. H. 21 in. W. 17 in.

South Kensington Museum. Reg. No. 720—1895.

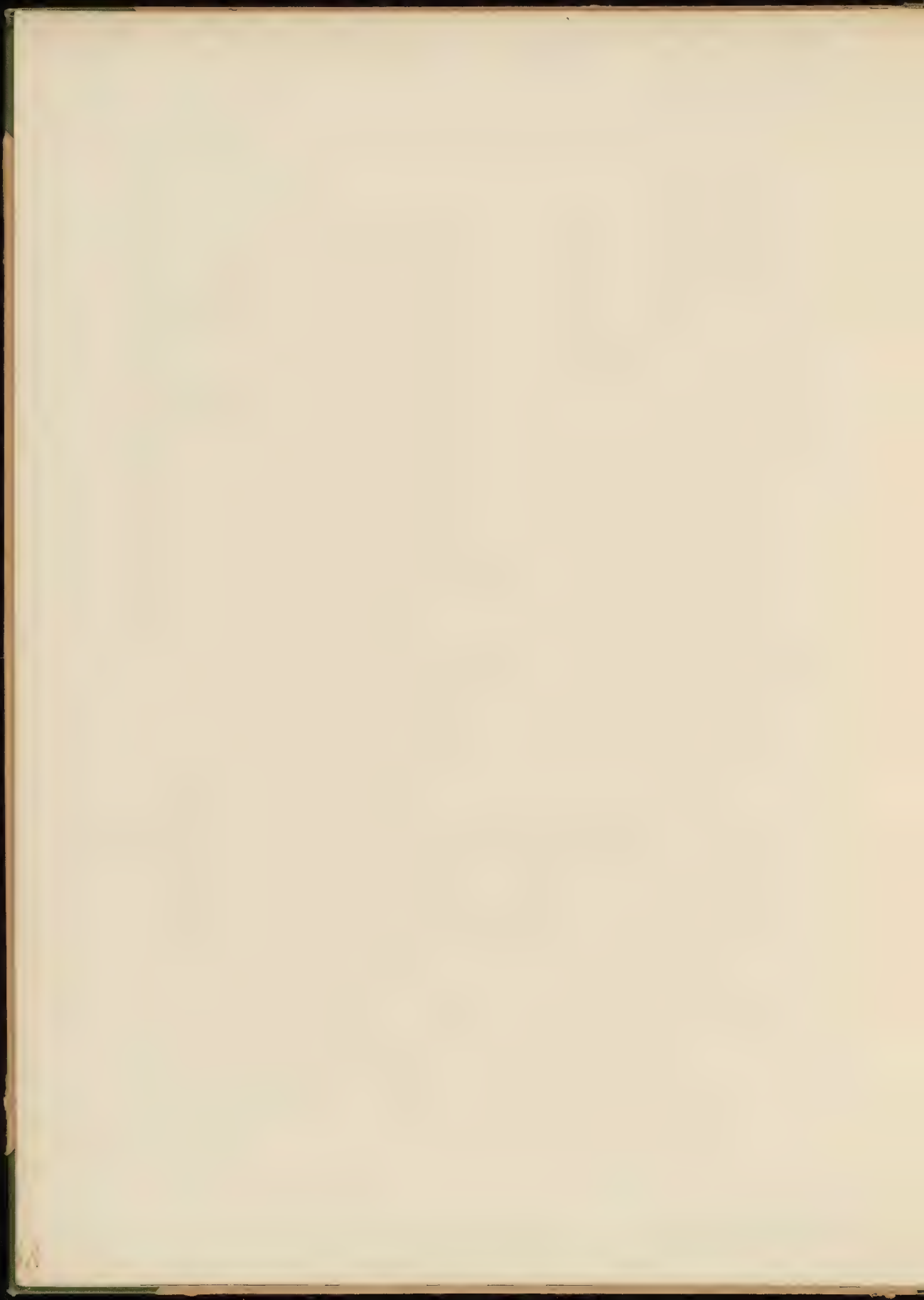


French (Lyons). Middle of 16th Century.



Walnut Panel. Carved in low relief with floral Ornament and Strapwork — Section giving Mouldings and relief of carving. H. 2 ft. 4¹/₂ in. W. 1 ft. 11¹/₄ in.

South Kensington Museum. Reg. No. 711 - 1895.

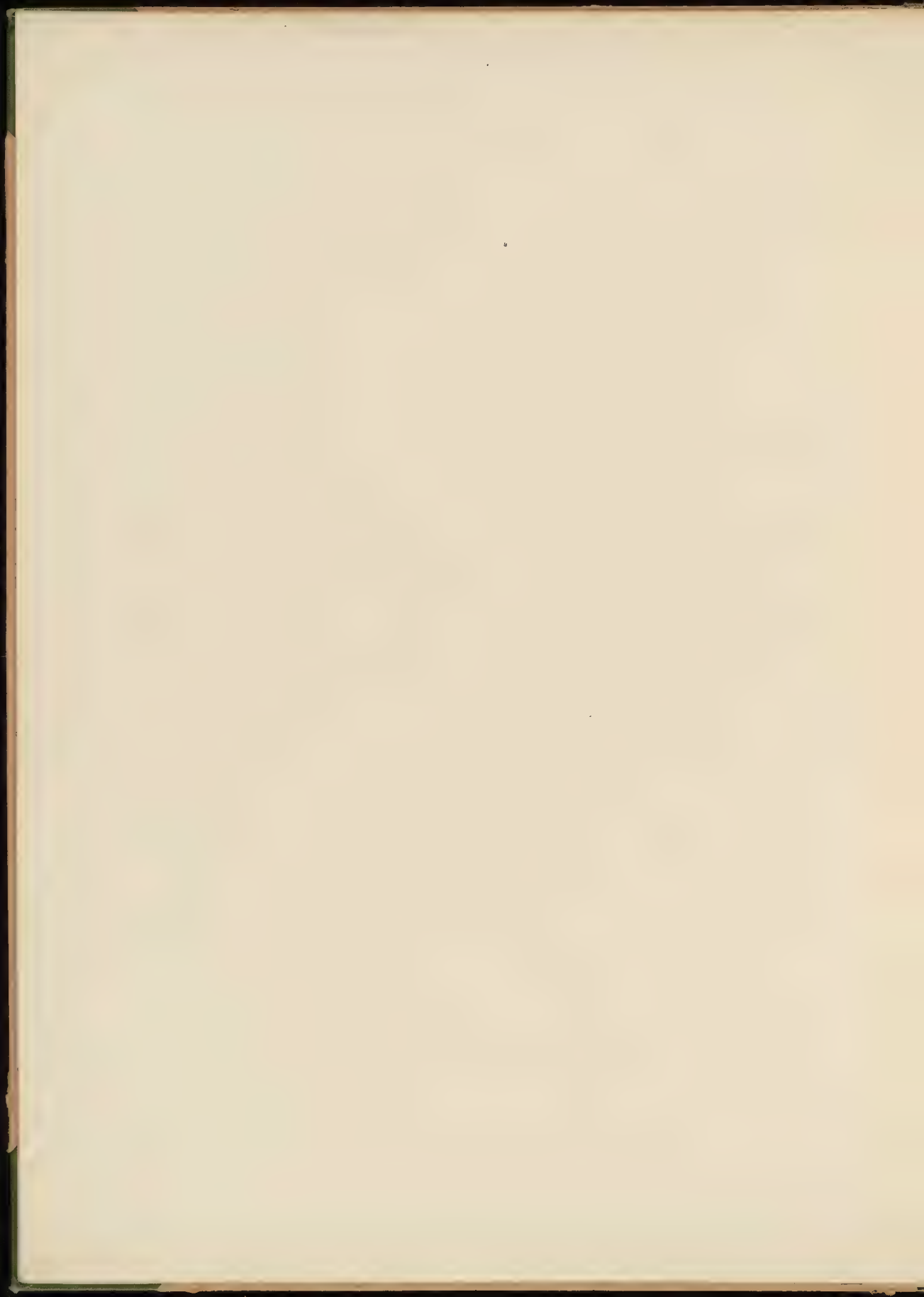


French (Auvergne). Middle of 16th Century.



Cupboard Doors. Oak. Carved with heads within Medallions. The upper panels are in the Museum of Science and Art, Edinburgh. Sight measure of carved panel, H. 13¹/₂ in. W. 10 in. The lower panels, H. 13¹/₂ in. W. 9 in.

South Kensington Museum. Reg. No. 799-1895.



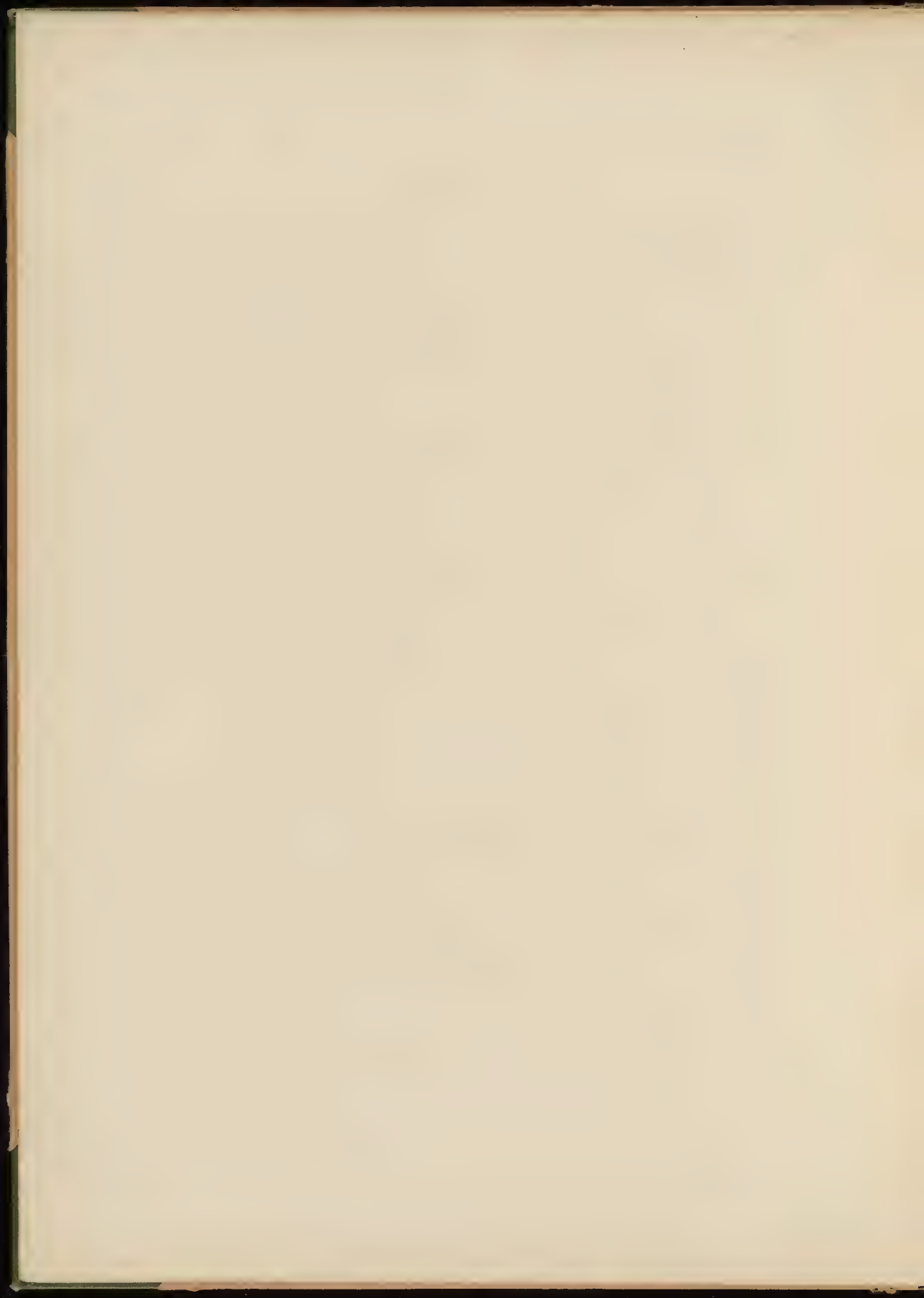
French. Middle of 16th Century.

123456789101112



Oak Door. The panels are carved with Cartouches outlined by interlacing bands with Floral ornament above and below. H. 4 ft. 6 in. W. 3 ft. 1³/₄ in.

South Kensington Museum. Reg No. 801 1893.



French, 16th Century.

Section through A full size



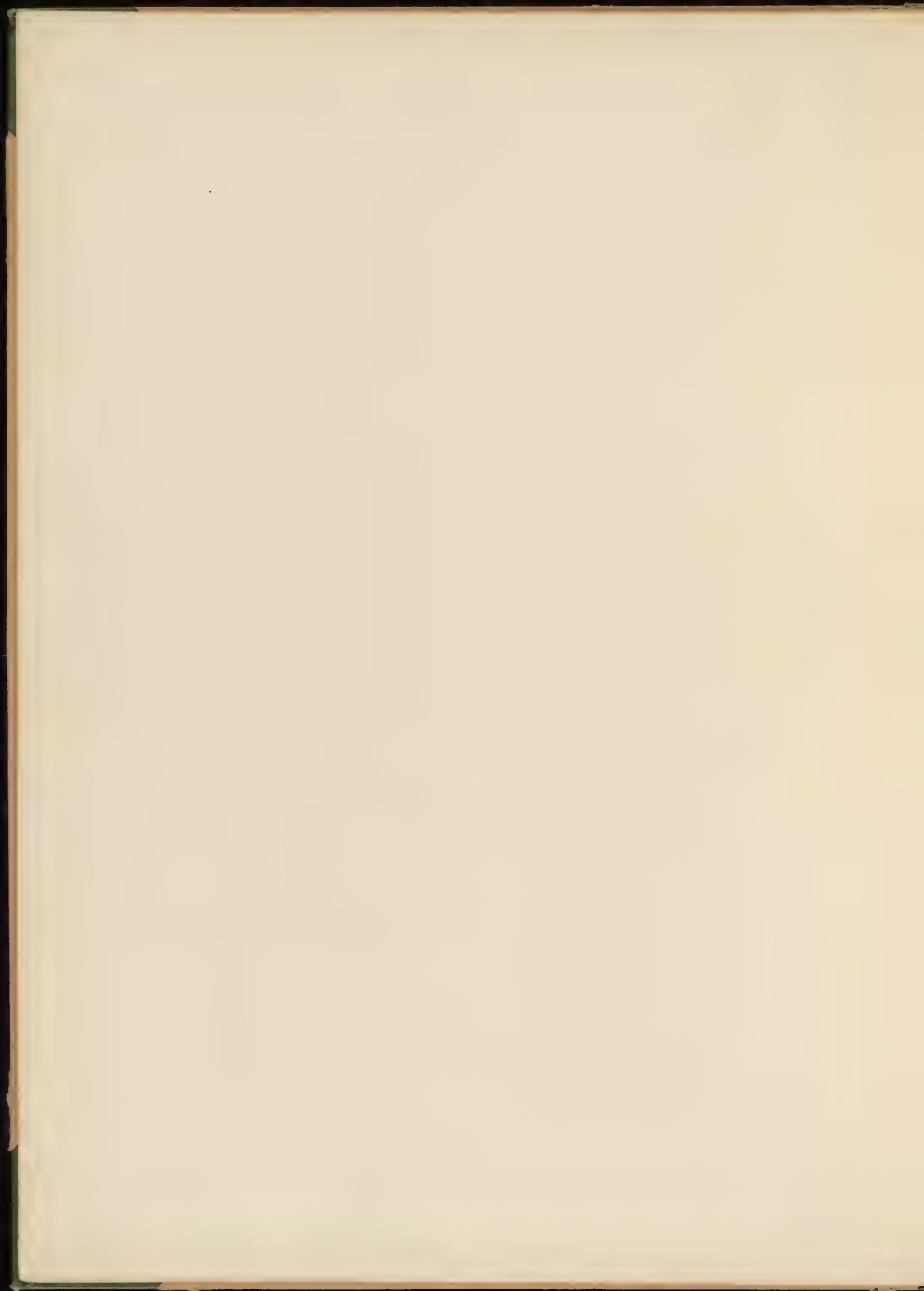
Cupboard Door. Oak. Carved with strapwork. Middle of 16th Century.

South Kensington Museum Reg. No. 866-1893.

Door from a Cabinet. Walnut Wood. Carved with a strapwork Cartouche and Floral scrolls.

Late 16th Century. 13³/₄ in. square.

Museum of Science and Art, Edinburgh.



French. Middle of 16th Century.



Two Carved Oak Corbels. One a battle subject, the other a bacchanalian scene. H. 1 ft 3 in. W. 12¹/₂ in.
H. 3 ft. 11¹/₂ in. W. 12 in.

South Kensington Museum Reg. Nos. 706 707 1865



French, 16th Century.



Top left panel, carved with strapwork and floral ornament. Walnut Wood.

Late 16th Century. H. 2 ft. 1½ in. W. 8¾ in.

The Art Corporation Galleries, Glasgow.

On the right, Cartouche with strapwork bands. Walnut Wood. H. 19½ in. W. 10¾ in.

Museum of Science and Art, Edinburgh.

Panel, carved with strapwork and a Mask. Walnut Wood. H. 25¼ in. W. 17¾ in.

South Kensington Museum. Reg. No. 876—1895.

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